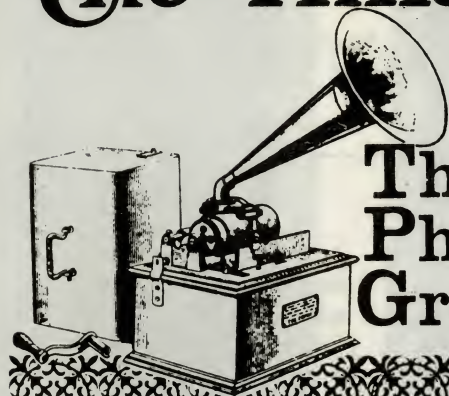


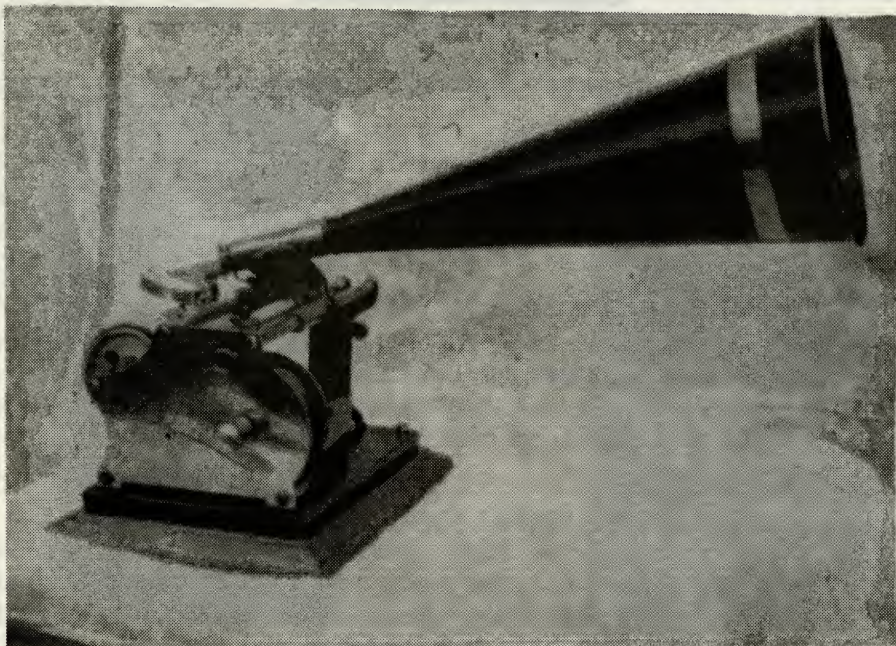
The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

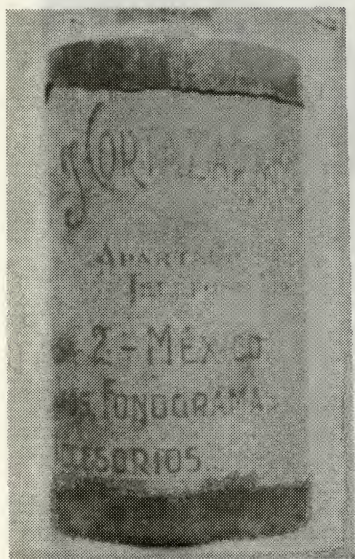
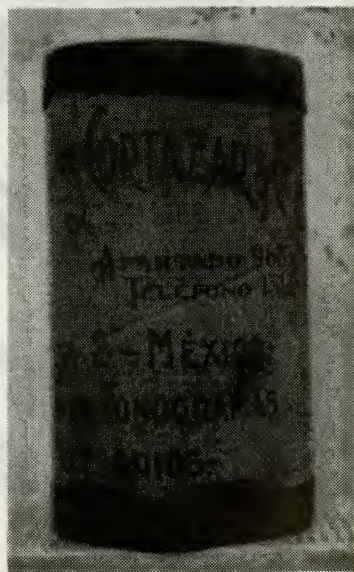
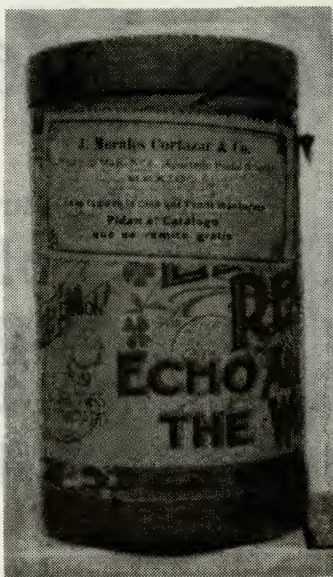
No. 69

OCTOBER 1972



COLUMBIA "A" AFTER RESTORATION

See page 210.



BETTINI & OTHER CYLINDER BOXES FOUND IN MEXICO 1945

The Official Journal of

THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY

(Inaugurated 1919)

No. 69

OCTOBER 1972

CHAIRMAN'S CHAT

Once again the year has passed and another A.G.M. has taken place. I should like to thank all those loyal members who have helped us through what has been a difficult year. Membership has fallen somewhat due to the non-appearance of our magazine but I should like to take this opportunity of thanking those members who have seen fit to renew their subscriptions and have not backed down because of this. The Officers of the Society are doing their utmost to get things moving again, and whilst we are aware that the August issue arrived three months late we sincerely hope that this situation can be resolved by the next issue.

A magazine of this type has an insatiable appetite for articles, anecdotes, reminiscences, history and the like and I am sure many of our readers have worth-while articles which would be welcomed by our Editor. Please get out that pen and paper and write for the magazine as it is the widely differing interests of our members which help to make it an invaluable source of information.

Unfortunately our previous Editor has moved away from London and the printer has moved to Bristol. However I think we have found another printer and we hope the next issue will be on time. In future, copy for the magazine should be sent to Bill Brott at [REDACTED] London, N.3 1PG.

A few years ago, veteran singer George Baker said, on one occasion when he visited our Meeting, that he was glad to see we had "readers". By this he meant that notices were often put up on boards or in magazines but nobody read them. He was kind enough to say that he thought our members did read our magazine. This undoubtedly was so at the time, but more recently there seems to have been a decline in "readers", for in spite of repeated requests that cheques and Postal Orders be made payable to the Society your Chairman still receives quite a number made payable to him personally.

This not only causes delay but must also raise the Chairman's personal Bank Charges.

We hope in the very near future to increase the circulation of our Reprints so I would ask our customers, "readers" and "non-readers" alike to bear this in mind when writing cheques.

The question of recitals for the year naturally cropped up at the A.G.M. Several members spoke in deprecation of the use of modern micro-groove records for recitals. Whilst I agree with this, it should be pointed out that offers of vintage record recitals were not always forthcoming and something had to be done to fill the gaps. At the moment, offers of recitals up to February have been accepted but it was felt that we should leave the subsequent months open to give a chance to members who could not attend the A.G.M. So if anybody wishes to offer a recital for any time from March onwards, I should be delighted to hear from him.

Most members are by now aware that by virtue of being addicted to Pathe discs, I have been compiling a list of all English issues. Things have gone very well in this field, but I still have some gaps in the early issues of eleven inch and also the eight and a half inch. I have been very fortunate in being able to examine catalogues as far back as 1910, but I feel that the missing numbers I require are in the 1907, 1908 and 1909 issues. So if any reader has access to the catalogues for these two sizes and for the years indicated I should be very glad to hear from him. The catalogues would not necessarily be needed to be taken away as I have recently acquired a cassette recorder, so that I can dictate any information I want, and I would be willing to travel.

The slide shows we have had on the history of record companies have proved very popular and will be continued this year. So come along and support the meetings and make it enjoyable for all.

May I wish you all happy hunting - although the days of bargains seem to be over - and best of luck in 1973.

LEN WATTS.

* * * * *

BETTINI CYLINDERS FROM MEXICO

by A. R. PHILLIPS, Jr.

From Roland Gelatt's "The Fabulous Phonograph", page 79:

" . . . Bettini cylinders are even rarer than Gutenberg Bibles or Shakespeare Quartos. A group of them was discovered in 1945 in Mexico City - none, unfortunately, by singers of eminent stature - and sold to a collector in Boston. I know of no other authenticated Bettini cylinders in existence . . . "

While Mr. Gelatt did not say so, I was the collector who found the Bettini cylinders in Mexico City. Seeing them recently in the collection of Dr. E. T. Drake, Martinsville, Indiana, U.S.A., reminded me of the strange circumstances surrounding their discovery. I thought Hillandale readers might enjoy the story.

In 1945 I was still a Lieutenant on active duty in the US Navy. Granted 30 days leave, I went with a friend to Mexico. In Mexico City (which, incidentally, the Mexicans call simply "Mexico") I found a small antique shop, run by an American, with a shelf full of absolutely fascinating brown wax cylinders. There were only two problems. The phonograph had already been sold, so there was no way of knowing the titles of cylinders in unlabelled boxes, and no way of confirming that the cylinders in labelled boxes matched the labels. The other problem was price. 65 cents (approximately 26 pence sterling) was almost three times the 25 cents which was the most I had ever paid for a cylinder up until that time. I couldn't bring myself to buy them all, so I bought a selection of several dozen, and a fabulous selection it turned out to be. I bought all the records they had that were in the Bettini labelled boxes, about 8 or so; a number of "Hugens y Acosta, Madrid" cylinders in tin containers lithographed in brilliant colors; "Sociedad Fonografica Espanola" cylinders in dark blue cardboard containers; two cylinders in boxes with the printed label, "J. Morales Cortazar y Cia., Mexico", several in an early Edison box, and a number in the perfectly plain gray cardboard box used from the earliest times, including one Columbia 6" long "C" cylinder. As the "C" cylinders were, to my knowledge, sold only as blanks I only bought one for an example, only to find it contained a lovely piano solo, recorded in Mexico! Many of the boxes carried small one by two inch gummed labels reading:

J. Morales Cortazar y Cia.

1 a del 5 de mayo No. 6 Apartado Postal No. 968. MEXICO.

En su ramo es la casa que vende mas barato.

Pidan el Catalogo que se remite gratis.

The text, freely translated: "His store is the cheapest in its field. Ask for the catalog, which will be sent free".

J. Morales Cortazar y Cia. not only imported phonographic material from the United States and Spain, but recorded in Mexico City under its own label. The name appears not only on the box, but in the spoken announcement.

When I got home and played the cylinders I found that not only the eight cylinders in Bettini boxes were Bettinis, but also several in plain gray cardboard. Then I realized that, instead of getting all of the Bettinis as I had assumed, I had left an uncounted number behind!

So, over the next several years I tried writing to the shop several times. Never would the owner even reply. Several years later a friend of my Mother's went to Mexico. I asked her to buy everything the shop might have left. She did bring me several cylinders, of which a couple turned out to be Bettini, and a story that a year or so after I had visited the shop two young men from the United States had bought everything except the few pieces she had brought me. The shop did not know who they were, and the cylinders have never come to general collectors' attention, as far as I know. So somewhere in the United States there may be a collection of rare cylinders, their importance unrealized!

About 1948 I sold the Bettini cylinders to the Woodymay Record Co., Boston, Mass., USA. They had a handsome Edison Spring Motor machine set into a glass topped four drawer oak cabinet, with Bettini reproducer and large brass horn. The Nortons, father and son, must have been the earliest dealers in old phonographs, cylinders and discs. After the senior Norton died, the collection was sold to a Professor Harrison. After his recent death, Dr. Drake bought his collection.

Last August I saw the cylinders I had bought twenty seven years ago; now not the only known Bettini cylinders, but still the first group to have been brought to public attention. Every once in a while I think of the two men, no longer young, and their cylinders. I wonder how many are Bettinis, and whether they will ever come to light. I hope so, because our hobby would be the richer for it.

TWENTY QUESTIONS FOR THE PHONOGRAPH ENTHUSIAST

compiled by SYDNEY H. CARTER.

1. What is the correct playing speed for the early Edison Bell brown wax cylinders?
2. What is the date of Thomas A. Edison's original Patent of the Phonograph?
3. Who was Harry Bluff?
4. What is the correct stylus tip radius (in thousandths of an inch) for playing two-minute records?
5. Where were International Phonograph Co. records made, and under whose Patents?
6. What is a "TRITON" motor?
7. When did the manufacture of two and four-minute cylinders finally cease - and who made them to that time?
8. What does "HILL AND DALE" mean?
9. What would you do with a Duplex Speaker?
10. How many revolutions does a cylinder make in playing an average four minute record?
11. Who manufactured cylinders which were six inches long?

12. When was the first Edison "HOME" Phonograph offered in the USA and what was the price?
13. In what way is the Edison "OPERA" Phonograph different in design from all others?
14. Which firms manufactured the 5 inch diameter Concert cylinders?
15. Who made up the first hand-wound tinfoil Phonograph for Thomas Edison?
16. Who was Russell Hunting - and what happened to his Company?
17. What is the correct stylus tip radius (in thousandths of an inch) for playing Amberol and other four minute records?
18. Who manufactured "EBONOID" cylinders, and what was their playing time?
19. In what way did Gianni Bettini assist in the design and performance of the Phonograph?
20. What is a Pink Lambert?

CAN YOU ANSWER EACH ONE OF THESE QUESTIONS?

If you can, then send in your replies to the Editorial Department, 49, Blake Road, Great Yarmouth, and the first correct answer (opened at random) on the 31st January 1973 will receive a gift from Sydney H. Carter of a rare Blue Amberol record.

Please mark your envelope "COMPETITION".

The Day Before Yesterday No. 3

by PATRICK CAREY

A series in which some of the items in TALKING MACHINE NEWS AND CINEMATOGRAPH CHRONICLE of 65 years ago are examined. It is hoped these and subsequent extracts will help members to know more about their records and machines.

In June 1907 distributors John Murdoch and Co. Ltd. 91-93, Farringdon Street, London, announced four phonographs, MAGNET, EXCELSIOR, PANDORA, FAVORITA, and POLYGLOTTE, ORPHEE, and GLADIATOR reproducers.....Columbia 'AT' GRAPHOPHONE announced for which the 'D' reproducer is recommended..... Sonogram STANDARD disc gramophone £5; POPULAR model 30s.; DE LUXE £10Pathe disc machines range from 45s. to £12.12s.;..... Paillard ECHOPHONE cost £8.6s.; John Murdoch & Co. Offer these disc talkers; BABY TOURNAPHONE, ANGELUS TOURNAPHONE Models 'A', 'H', and 'K', and CHARTONA sound-box....New Polyphone Supply Co, 2 Newman Street, London, offer the following Polyphon gramophones; SYMPHONY from 35s. to £35; EMPRESS DE LUXE £15.15s.; PRINCESS £2.2s.; Slot model £6.10s.; EMPRESS £9.9s.;.....July 1907 the Gramophone and Typewriter Company

announced that their factory had been established in this country.....Gilbert's PREMIER horn, 60 in. x 32 in. cost £2.10s.;August 1907 Pathe's 8½ in. disc issued at 1s.6d. each..... The General Phonograph Company acquired the Neophone Company Ltd; nevertheless Neophone advertised the "Only Home Disc Recorder".....the latest improved model of the Columbia office machine is to be called the DICTAPHONE.....80 surplus hand-turned Berliner Gramophones, originally costing 16s.6d. each were offered for sale to be cleared quickly....."VOXO" the Great Record Improver, for cylinder and disc records, makes old records as bright as new, improves the tone and eliminates the grating sound. A shilling box of "VOXO" saves pounds in records.....The Melograph Disc Record Company registered to carry on business of disc manufacture in agreement with Ernest Hesse Co. of Berlin.....Melba records reduced from a guinea to 12s.6d. "at her request", but Fonotipia 'Bonci' Records cost 12s. for 10½ in: 16s. for 12 in: 25s. for 13½ in. (the Rigoletto Quartet) - these were double-sided.....Homophone Records at 3s. for a 10 in. double-sided disc offer first list of English titles. Agents Bernhard Andres & Co., 133-139 Finsbury Pavement, London.

* * * * *

A Visit to E.M.I.'s New Factory

by a London Correspondent.

For the last sixty-five years or so since the words "Reproduced in Hanover" were omitted from the backs of Gramophone & Typewriter Company's records, these have been manufactured in the factory near the main Great Western Railway line at Hayes, and it may surprise some of our members to learn that a new E.M.I. record factory has been established two or three miles away, and the old buildings are offered for letting.

The new premises were recently opened at the weekend to allow employees and friends to see record manufacture in all its stages for themselves, and a small production was maintained to show disc manufacture from the recorded matrix and raw material stage to the final inspection and putting into envelopes and sleeves.

Like all industries, this is fast becoming of necessity more and more mechanised, raw materials are fed through control panels from silos to presses, most of the pressing is automatic with one man controlling several machines, and overhead conveyors seem to replace movement of materials across the floors. The human element is particularly strong at the point where records are taken off the conveyor and fed individually into the bagging machines, and samples are continually extracted for checking in the playing room. Clicks, scratches and blemishes are automatically registered without the record having to be heard, but should more intensive examination be needed, earphones are then used and the batch can be isolated if the fault is serious.

Most of the machinery seemed to be German, and it may be that Germany leads in this field.

There were few processes that the visitor did not see, the Company had thrown open every manufacturing aspect that one could think of, and even label printing, the order processing sections of the offices, the warehouses with pulling-off racks and dispatching bays, were open to view and members of the staff available to answer questions.

The opportunity to see the inside of a record factory does not occur very often, and it was a Sunday well-spent. One came away feeling what a truly enormous industry this had become, and what one saw at this new factory was still a modest percentage of world output. What, too, becomes of all these records? Some houses must be stuffed with them to absorb this quantity. Even the 'dog and trumpet' trade mark becomes more subdued under it all, and the day will come surely, as it has in some countries, when Nipper will be dropped from the products, as was "Reproduced in Hanover" so long ago.

* * * * *

HENRY SEYMOUR'S CYLINDERS

By JOE PENGELLY.

Pasted on to a cylindrical box containing a four minute black cylinder made from a celluloid material similar to a Lambert or an Indestructible is a note that states:-

"Historical note. Antidating (Sic) by some two years the Edison Blue Amberol, this record was cast by Mr. Henry Seymour, after

first making an electro deposited matrix from Edison "wax" Amberol No. (Number is missing). In lieu of a compressor, pressure in casting was obtained by a motor pump."

The cylinder plays loud and clear and the only indication that it is "one off" is that the white plaster core has no spirals and is rough in finish.

The unidentifiable music is played by a military or brass band. The quality of reproduction is similar in every way to a good Blue Amberol.

Perhaps someone has further information about this cylinder and the man who made it.

Editor's Note: Mr. Henry Seymour who was at one time a member of our Society, wrote a book called "The Reproduction of Sound" which was published by Messrs. W.B. Tattersall Ltd. of London. He devotes a chapter on the moulding of indestructible cylinders and mentions that the first patent taken out in England on this subject was by Mr. J.L. Young in 1894. Mention is also made of Woolcott's patent No. 15,057 of 1899 which describes the use of a plastics material such as celluloid. The Lambert process is mentioned; Petit's process and Mr. Seymour concludes with a description of his own experiments in this field.

* * * * *

A NEW WEST ORANGE PUBLICATION

by G.L.F.

The latest publication of the Edison National Historic Site at West Orange is a very useful little booklet setting out the story of Edison's phonograph invention, and includes a record of some early historic recordings.

The booklet shows a facsimile reproduction of some of Edison's 1877 notes on the embossing-needle-paraffin-paper telegraph, which inspired the phonograph later that year, and although the seven photographs will be familiar to all members, we now have them dated and the personnel identified.

The record, a plastic double-sided eight-incher contains generous extracts by Edison, Stanley, Barnum, William Jennings Bryan, Theodore Roosevelt, Taft and Shackleton, with a commentary by a gentleman not yet identified. These recordings have been assembled by Professor Walter Welch of Syracuse University and most reproduce

THE "LAMBERT" TYPEWRITER

In this short article I have attempted to gather together information on the manufacture and sale, by the Gramophone and Typewriter Limited, of the "Lambert" typewriter in Europe.

Little or no documentation on the "Lambert" seems to be generally available and inevitably there are gaps in the story as retold here, perhaps readers may be able to supply further details.

During May 1900 Eldridge Johnson, on behalf of the Gramophone Company Limited, began negotiations with the Lambert Typewriter Company in America with the object of the Gramophone Company marketing the "Lambert" typewriter in Europe.

The Lambert Typewriter Company had purchased the United States Rights, the tools, patterns and unfinished stock from the inventor, Mr. Frank Lambert. They had also obtained the services of Mr. Aronson, who had been with Mr. Lambert throughout all of his experiments, experiments said to have spread over a period of seventeen years! Apparently at this time the Lambert Company had their tools all ready but had no factory of their own as yet to use them in. They had rented space in a building and were busy setting up machinery as rapidly as they could. Mr. Wilkinson, the President of the Lambert Company was not anxious at this time to enter into any agreement to export machines or to allow a third party to manufacture them in the United States for export. This, however, did not preclude an agreement with the inventor for the purchase of the European Rights and Patents.

In July 1900 William Barry Owen, the Managing Director of the Gramophone Company Limited, went to the States to discuss the matter with Mr. Lambert and the Lambert Company. The Lambert Company refused outright to grant a licence for any third party manufacture of the "Lambert" in America. However, it appears that they were open to consider a proposition to manufacture machines for export to the British Company, but after negotiations this offer was rejected. Apparently Owen was able to come to some agreement with Mr. Lambert for the European Rights and for a complete set of tools and machinery for manufacturing in England.

The Gramophone Company Limited became The Gramophone and Type-

writer Limited on December 10th 1900, although it seems probable that some typewriters were made in England before that date.

In 'The History of the Typewriter' by George Carl Mares (published by Guilbert Pitman in 1909) we have a simple explanation of the "Lambert's" workings:- "The parts are interchangeable. It is possible to change from one sign or type to another, from one set of symbols and points to another, or from one language to another, by changing three parts in a few minutes. It prints from the type direct; not through a ribbon. Its print is clear, and this is always so because the type never gets fouled. The type is inked by a pad, which is easily inked when dry, and replaced when worn out. The ink pad of the 'Lambert' costs one-fourth as much as a ribbon and lasts half as long. The chief novelty of the 'Lambert' lies in the fact that the 'keyboard' is no keyboard at all, but merely a plate. It hangs on a ball-and-socket joint at its centre. Touch a letter, it tilts and prints."

'The History and Development of Typewriters' by G. Tilghman (published by H.M.S.O. in 1938) gives a fuller and more technical account:- "Eighty-four characters are arranged in three concentric staggered rows on a spherical surface connected by an arm and a clutch with a disc on which 28 buttons, each marked with three characters, are arranged in the same order. The disc can tilt in any direction but cannot rotate. Attached to the ball by a spring is a cup which bears against the centre of the disc on which are radial corrugations corresponding in number to the buttons. When a button is depressed there is no force tending to rotate the disc, and as the corrugation gives two points of support it always tilts in one particular path. The tilt is determined by a pin engaging spaces in one of three stepped internal rings on the upper side of the type surface. The pin can be depressed by a cam and lever so as to engage any one of the three rings, so giving two changes of case. The ball, guide and bracket are depressed to bring the selected type against the platen, the other type being shielded by a mask which has on its upper surface an inking pad in contact with the type. The disc with all its parts is hinged so that it can be turned back, the depression of the disc actuates the escapement which gives letter spacing. The carriage is free, being propelled by a coil spring. Line spacing is given by the usual ratchet feed."

All sources of reference seem to agree that the "Lambert" was 'a writing machine of comparative slowness', although there is a mention of several typists who are said to have averaged 110 words a minute.

The machine, complete in a neat leather case (about the size of a small brief case) is said to have weighed between 8-9 lbs., without its case the weight was 5-6 lbs. and its measurements were 7" x 7" x 11".

"Lambert" typewriters are generally found with one of two imprints:-

- (1) Lambert Typewriter Co.,
253, Broadway, New York.

	<u>Patented</u>		<u>Patented</u>	
England	France	U.S. Oct 21. 1884	Russia	India
Germany	Belgium	U.S. July 12 1898	Sweden	Victoria
Spain	Swiss &	U.S. Jan 2 1900	Norway	N.S.W.
Italy	Austria		Canada	Queensland

- (2) Gramophone & Typewriter Limited
Made in England (also seen as LONDON-PARIS-BERLIN)

	<u>Patented</u>		<u>Patented</u>	
England	France	U.S. Oct 21 1884	Russia	Queensland
Germany	Belgium	U.S. July 12 1898	Sweden	N.S.Wales
Spain	Swiss &	U.S. Jan 2 1900	Norway	Victoria
Italy	Austria		Canada	India

These type (2) machines carried the 'Angel' trade mark.

The G&T Company claimed that "any of your clerks can learn to use it within an hour, and, having mastered it you will find it does the work of any standard machine, and does it equally well". They seemed somewhat uncertain in their advertising whether the "Lambert could be mastered in one hour or one day, however, all stops were pulled out in their advertisements, even to the suggestion that the use of the "Lambert" might prolong one's life!

A handout, issued by the Company in 1902, proclaimed:-
"You may never, so far, have thought you needed a Typewriter; it may not have appealed to your mind or inclinations...With the 'Lambert' you would be able to issue daily many times more letters, than under the old-time system of pen, thereby diverting into

your hands increased trade and consequently wider profits...It is practically impossible at the present day to in any way keep abreast of the times and maintain a notable commercial position without a typewriter...The exigencies of modern life proclaim the necessities of adopting the latest and best methods for the transaction of business, and, remembering the adage that 'time is money', and that to save time extends life, it is hoped you will give your earnest consideration to the question of adopting this wonderful little instrument."

It is difficult to say exactly how well the "Lambert" was received, probably not many more than 5,000-6,000 machines were actually sold by the Company in Europe. Certainly, by the end of 1903 all impetus had gone out of the market, although a very few machines still continued to be sold.

At the end of January 1905 an agreement was signed with Mr. Sidney Hebert of Dieppe, under which he purchased from the Gramophone & Typewriter Limited the entire stock of typewriters and parts and also the whole of the machinery for manufacturing same. Under this agreement Mr. Hebert now had the sole right of supplying "Lambert" typewriters throughout Europe. From a report in the October 1923 issue of 'Typewriter Topics' it would seem that Sidney (or Sydney - the name appears in both forms) Hebert was still manufacturing, or at any rate selling, the "Lambert" at that time.

The demise of the "Lambert" does not appear to have been greatly mourned by the Company, who notified its customers of the 'passing' through the medium of a cryptically worded post card stating:-

[REDACTED]

London E.C.
1st February, 1905.

LAMBERT TYPEWRITER

Having disposed of the whole of our stock of Lambert Typewriters, we beg to advise that we can no longer supply the "Lambert" nor accessories, neither can we undertake any repair to these machines.

THE GRAMOPHONE & TYPEWRITER LTD.

Although no further dealings with the "Lambert" were made, the Company did not officially drop the word 'Typewriter' from its

title until November 18th 1907 when the Company reverted to the style of 'The Gramophone Company Limited'.

Thus ended the first experiment by The Gramophone Company to diversify its activities. At the time they commenced to manufacture the typewriter consideration was also given to producing an electric clock. This, in fact, did not actually go into production and the idea was finally abandoned, in February 1903.

As a commercial venture the manufacture of the "Lambert" in Europe can only be regarded as a failure which lost the Gramophone and Typewriter Limited many thousands of pounds. Very few people today can have seen one of these machines, far less have used one, although there are a few in various exhibitions - the Imperial Typewriter Company's Museum, I believe, has one on show.

The "Lambert" now remains enshrined among dusty piles in flea markets and junk shops, in spare rooms and attics and resplendent on record collectors shelves. Collectors may not remember the "Lambert", however, the word "Typewriter" in connection with The Gramophone Company is familiar to them all as they look with pride and affection at their treasured G&Ts. Surely no 'failed' product could ask for a better memorial.

* * * * *

'Q' For a Song

by P.B.H. ROBERTS

"But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it."

(Merchant of Venice).

My son found the machine on a shattered window sill while we sheltered in the doorway from the rain on a Sunday afternoon walk; we were in a ruined smallholding cottage high on the Stiperstones between Shrewsbury and Bishops Castle, and just as my son decided to throw stones at it, I noticed it had a nameplate describing it as a Q type Graphophone.

The mechanism was choked up with chicken feathers and sheep's wool - the sheep had wandered in and out of the crumbling ruin. So then I got interested and poked out the rubbish with a stick. The spring was missing, as were most of the spindles, but the gears seemed intact. It really merited further examination, so I

carried it back to the car amid many protests from my wife on the theme of "We don't want any more rubbish....."

On return home I soaked it in a tin of paraffin for a couple of days to loosen the screws, and at this point took the first photograph (see back cover)

Having told my wife I would make it perform, the excuse for taking it home, I was then faced with a challenge!

My first problem was my battered lathe; it had no screwcutting facilities, and the centres were somewhat out of true. I removed head and tailstock spindles and took them to a local engineering works where they trued up the tapers at a very reasonable cost, and with the help of a dial-reading micrometer, which used to belong to my father, I was able to drill holes in the spindles for the Graphophone, using a home-made lathe steady.

The lead-screw would pose a problem, and it certainly did; whatever I tried to do, whichever way I approached it, I could not make one as good as the original. I finished up however by winding stainless steel wire on a quarter-inch spindle which had been previously coated with 'Araldite' metal adhesive, and baking in an oven to harden. I then bedded in the drive-nut with fine "Carborundum" paste. It may not be as good as the original, but it drives the reproducer and horn along the guides, and gives approximately 100 t.p.i. on the mandrel.

Another problem arose when I tried to remove the lead-screw pinion from the old spindle. It split, which entailed some very careful brazing and filing. The gear-train is rather noisy in operation, which may be due to the fact that I haven't yet put any grease in it. I am allowed to keep it in the lounge so long as it is not oily and greasy!

I took the governor from an old Garrard electric motor, fitting the Graphophone gear on the spindle end, and the spring was made from a gramophone spring reduced in width; it was clamped in a lathe-chuck against a flat plate and turned with a tungsten carbide tool. The reproducer was made from a block of aluminium by sawing, filing and buffing. The angle of the sound tube was measured from a photograph supplied from the Science Museum. This was inaccurate of course, so I made a mock-up out of hardwood before I ruined my piece of aluminium.

The stylus armature was made from a piece of sheet steel with a brass stylus socket brazed to it; the stylus was ground from an old 78 sapphire. The reproducer will be modified so that the diaphragm can be more easily changed.

The first mica diaphragm I made, I glued in with "Bostik", but this seemed to separate the mica layers and it came apart, so I am now making a clamping ring secured with 8 BA bolts. All this is to enable different experiments with various thicknesses of diaphragm to be made without having to go through a gluey process each time.

The horn was about the simplest thing to manufacture. A gallon oil-can supplied the material, flattened and cut to dimensions supplied by the Science Museum. It was then rolled, soldered along the seam and the larger aperture rolled around a piece of wire. A short brass tube was soldered into the smaller end and the whole black enamelled with a gold band. It was really successful, so much so that I almost considered throwing the Graphophone away and keeping the horn!

I made the cylinders by dipping a tapered hollow mandrel, filled with cold water into a tin of hot paraffin wax, until a good thickness had built up. For a recording head I used a balanced armature earpiece with a stylus chuck fixed to the centre of the diaphragm with 'Araldite'. It needed counterbalancing, being much heavier than the reproducer. The recording reproduced a bit squeaky and scratchy perhaps in these days of hi-fi, but it was there and quite loud, but I am afraid the wax cylinder was a little too soft and it soon wore out.

However, I now have a working phonograph built up from a long-forgotten wreck, as the second photograph (on front page) shows, and given a little more time, this will become quite a practical machine.

* * * * *

Rex Palmer, who has died aged 76, was outstanding among the small band of talented all-rounders who in 1922 helped to launch the B.B.C.'s first London Station 2-LO. Many who are middle-aged today will remember hearing "Uncle Rex" when they were children.

As a baritone, Rex Palmer made a dozen or so sides for the Columbia Company singing traditional ballads, but his recording of "Abide with Me" and "Nearer my God to Thee" (Col. 9714) made a great national impact at the time, being the most "popular" hymns he used to sing during the B.B.C.'s Sunday evening Epilogue.

In 1929 he joined the Gramophone Company and continued to broadcast on occasions.

We have had a copy of the Programme from the Phonograph Society of Australia of a Grand Phonograph Display held earlier at Kew, Victoria.

In addition to nearly 150 phonographs on show, there were a number of barrel organs, organettes, musical boxes and early wireless and television equipment, and a large display of records, literature, and phonograph accessories. A number of Australian-made machines were also shown, such as the Alcock Portable and the Mambyphone, and there appear to have been several rarities.

The Australian members must be congratulated on their hard work in assembling an astounding quantity of machines; this in itself is a feat of hard labour, and the very deuce of a job to organise.

THEFT OF COLLECTION AT TOULOUSE, FRANCE

We regret to report that one of our French members has suffered a big loss from his collection by burglary. We ask for the help of members, especially on the mainland of Europe, in connection with this. Will you look out for any of the items listed below when visiting shops and buying items, and if anything suspicious is found, please contact Toulouse Police or write to the Editor.

2 ARISTON bellows machines plus 150 card discs.

One box of metallic discs similar to above.

Lioret phono. & horn less driving weight and tripod.

Large copper horn, diameter 70cm.

Electric phono. with ear tubes.

Mikki-phone portable (like alarm clock)

Jabaphone size 20cm by 10cm.

Stentor machine. - also cylinder machine called "Malleville a Libourne".

German phono. less horn, having two glass sides.

Disc machine with long horn, painted red inside with wooden cover on turntable.

(Edison Phono.) (Graphophone phono.) Four Pathe phonos

Ediphone shaver 5 steel painted horns 10 Aluminium horns

Hundreds of disc records incl. Pathe, and many Pathe cylinder records.

* * * * *

MINUTES of A. G. M. of THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY
held at the "John Snow", Broadwick Street, London, W.1. on Saturday, October 14th, 1972,
at 6.25 p.m.

1. Apologies for Absence were received.

2. Minutes of Previous A. G. M.

It was agreed that as these were published in the Hillandale News for December, 1971, they be taken as read.

3. Treasurer's Report (see page 214).

The Treasurer drew attention specially to (a) the increase in the amount of subscriptions received; (b) reduction in sales of parts through competition and supply difficulties; (c) increase in printing costs due to payment for new reprints not yet issued.

The Auditor drew attention to the work involved in keeping the accounts and said that he was pleased with the way the work was done, and was satisfied that they showed the true state of the affairs of the Society.

Proposed that the Accounts be accepted - B. Renaud.

Seconded - B. Brott. Carried unanimously.

4. Secretary's Report (see page 214).

Proposed that the Secretary's report be accepted - L. Kaye. Seconded - R. Duke.

Carried unanimously.

5. Chairman's Report

He wished to thank all who have helped during the Season particularly Tony Besford, and his offers of help, to George Frow with reprints and the Magazine, and to Bill Brott and Peter Curry. Also to all members who have given recitals.

The number of members had decreased, and it was obvious there was a crisis in the production of the Hillandale News. He regretted that the suggestion the previous year for a part time paid officer had not been taken up, but now finances did not permit.

The present room, though not in the City of London, and only available on Saturdays during the winter months, was very suitable. There had been some difficulties with the last room at the White Swan. Meetings during last year seemed to have lost enthusiasm, and although they had been shortened to the first part of the evening, to allow more time for conversation, there was still considerable distraction during recitals by talking and shuffling through records. He hoped these distractions would cease during future recitals.

He also felt that it would assist considerably if an equipment officer could be found to maintain and operate the Society's equipment.

Lesley Kaye also referred to the deterioration in standard of programmes, and wanted to hear cylinders played on cylinder machines. He also deplored the distractions during recitals, and that this made himself and others reluctant to present programmes.

There was considerable discussion on the above.

6. Election of Officers

Chairman: Len Watts.

Vice-Chairman: George Frow.

Secretary & Membership: Bill Brott.

Treasurer: Tony Besford.

Committee: L. Kaye, R. Armstrong, F. Andrews.

Magazine Editor: George Frow stressed the great importance of the "Hillandale News" to the Society, and how essential it was to have support in producing it. It also advertised to members the stocks of reprints, accessories and parts. Unless a team rallied round in support, it would be necessary to close down. Tony Besford offered to help and to obtain local prices for printing. Bill Brott promised to do the layout if provided with material and pictures.

Auditor: Arthur Close.

7. Year's Programmes.

After some discussion that the Committee plan the year's programmes as a whole to include other Speakers not at the A. G. M., it was agreed on the following for the first four meetings on the 2nd Saturday in each month.

November 1972. Len Watts - Selection of Discs.

December 1972. George Frow - Cylinders for Christmas.

January 1973. John McEwan.

February 1973. The President - "Songs from the Shows".

The remainder to be arranged later.

It was agreed that the Recitals should be from 6.30 to 8.00 p.m.

9. Any Other Business.

(a) Tony Besford said the Bank Manager was asking for a copy of a Constitution for the Society. Some members stated that one had been in existence many years ago. It was hoped to produce a copy.

(b) Jack Maloney of Manchester voiced the serious complaints he had heard from members in Manchester of long delays in the supply of parts. The Chairman agreed to a new arrangement with the Treasurer to ensure prompt acknowledgment of orders.

The Meeting closed at 8.30 p.m.

SECRETARY'S REPORT (see page 212).

As the common bond between all members of the Society is the magazine, the Secretary deplored the lateness in producing the bulk of this year's issues and the tardiness in dealing with members' orders for reprints and other articles, and challenged the Chairman to see that something drastic was done or we will continue to lose members.

TREASURER'S REPORT (see page 212).

C. L. P. G. S. - RECEIPTS & PAYMENTS FOR THE YEAR 1971/1972 as at 31/8/72

<u>RECEIPTS</u>			<u>PAYMENTS</u>		
<u>1970/71</u>			<u>1970/71</u>		
£132	Balance c/f	£242.09	£260	Postage	£268.26
£473	Subscriptions	£628.82	£329	Printing	£523.30
£327	Reprints	£383.36	£ 78	Stationery	£ 39.47
£190	Books	£ 92.50	£816	Purchases for re-sale	£909.12
£ 27	Adverts	£ 13.58	£ 72	Misc. Expenses	£ 69.18
£606	Sales of Parts etc.	£520.08	£242	Balance c/f	£ 98.44
£ 42	Misc. Sales	£ 27.34			
£1797		£1907.77	£1797		£1907.77

Certified True and Correct.

A. CLOSE,

Auditor.

Sept. 1972.

TREASURER'S NOTES

In future, would members please send all monies, (cheques, P.Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double-handling. Receipts will be issued from the Treasurer, who will advise Len Watts of the orders, and members will be informed if any items are out of stock.

MEMBERSHIP RATES

U.K. and Europe	£1.25 per year
New Zealand Airmail	£2.20 per year
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased)	£2.20 per year
U.S.A. and Canada	5 dollars Surface Mail
	6 dollars Airmail.

Overseas members are advised to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system.

New Zealand and Australian Postal Orders are acceptable in the U.K.

To save postage in mailing receipts, these are sent out with the goods or next magazine to members.

PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

Treasurer's Address: Mr. A.D. Besford, [REDACTED], Great Yarmouth, Norfolk, England.

The London Group meets during the Winter months on the second Saturday of each month at approximately 6 p.m. at "The John Snow" public house, in Broadwick Street, Soho, London, and in addition, regular meetings are held at the following centres:

HEREFORD Details from the Secretary, Mr. D.G. Watson, [REDACTED] Tupsley, Hereford.

MIDLANDS Details from the Secretary, Mr. E. Dunn, [REDACTED] Shirley, Solihull, Warwicks.

MANCHESTER Details from the Secretary, Mr. K. Batty, [REDACTED] Hazel Grove, Stockport, SK7 5HG, Cheshire.

VICTORIA, Australia. Details from the Secretary, Mr. A.W. Savery, [REDACTED] Reservoir, Victoria 3073, Australia.

ZURICH, Switzerland. Details from the Secretary, Herr W. Schenker, [REDACTED] [REDACTED], Zurich, Switzerland.

Please send all reports of regional meetings and any ADVERTISEMENTS to:-

Regional Sec., Mr. P.H. Curry, [REDACTED] Shedfield, Nr. Southampton, SO3 2JF, Hampshire.

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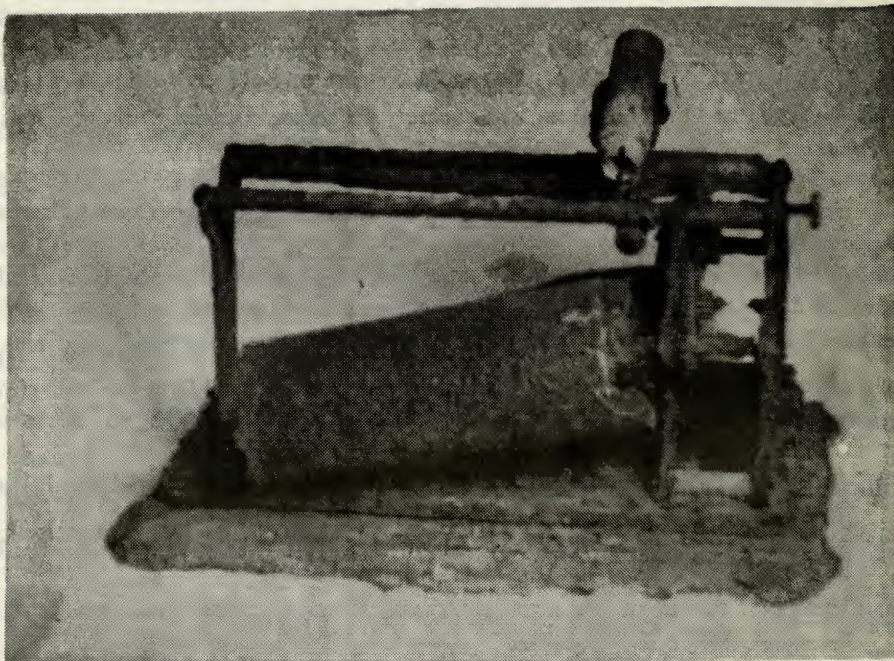
President: Major H.H. Annand, [REDACTED], Hillingdon, Middlesex.

Chairman: Mr. L. Watts, [REDACTED] Twickenham, Middlesex, TW2 5LS.

Vice-Chairman: Mr. G. Frow, [REDACTED] Sevenoaks, Kent.

Hon. Sec.: Mr. W. Brott, [REDACTED] West Finchley, London, N3 1PG.

'Q' TYPE GRAPHOPHONE



AS IT WAS FOUND!